

FRANKIE LAINÉ

ORCHESTRA UNDER THE DIRECTION OF FRANK COMSTOCK

TORCHIN'

1. **A Cottage For Sale** 2:59
(Robison, Conley) recorded 5/5/1958
2. **Torchin'** 4:13
(Laine, Lerner) recorded 5/7/1958
3. **I Cover The Waterfront** 4:16
(Green, Heyman) recorded 5/6/1958
4. **Here Lies Love** 4:13
(Robin, Rainer) recorded 5/5/1958
5. **You've Changed** 3:12
(Fischer, Carey) recorded 5/5/1958
6. **Midnight On A Rainy Monday** 2:50
(Eugster) recorded 5/7/1958
7. **I Get Along Without You Very Well** 3:00
(Carmichael) recorded 5/6/1958
8. **It's The Talk Of The Town** 3:48
(Livingston, Neiburg, Symes) recorded 5/5/1958
9. **These Foolish Things
(Remind Me Of You)** 5:02
(Link, Strachey, Marvell) recorded 5/7/1958
10. **I Got It Bad (And That Ain't Good)** 4:29
(Elington, Webster) recorded 5/6/1958
11. **It Only Happens Once** 3:14
(Laine) recorded 5/6/1958
12. **Body And Soul** 3:17
(Green, Sour, Heyman, Eyton) recorded 5/7/1958



YOU ARE MY LOVE

13. **You Are My Love** 3:07
(Laine, Fischer) recorded 8/21/1958
14. **I Married An Angel** 3:01
(Rogers, Hart) recorded 8/21/1958
15. **Forever More** 2:27
(Laine, Fischer) recorded 8/20/1958
16. **Second Honeymoon** 1:59
(Amsterdam) recorded 8/22/1958
17. **My Kind Of Woman** 2:02
(Amsterdam) recorded 8/21/1958
18. **Side By Side** 2:25
(Woods) recorded 8/22/1958
19. **The Touch Of Your Lips** 3:13
(Noble) recorded 8/20/1958
20. **Because** 2:34
(d'Hardelot, Teschemacher) recorded 8/21/1958
21. **To My Wife** 2:52
(Eugster) recorded 8/20/1958
22. **Try A Little Tenderness** 3:11
(Woods, Campbell, Connelly) recorded 8/20/1958
23. **I'll Get By (As Long As I Have You)** 2:04
(Ahler, Turk) recorded 8/22/1958
24. **We Just Couldn't Say Goodbye** 2:29
(Woods) recorded 8/22/1958

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Tracks 1-12 originally released as Columbia Records CS 8024 in 1958

Tracks 13-24 originally released as Columbia Records CS 8119 in 1959

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TORCHIN'

A dictionary defines a torch as "a light to be carried in the hand," and that is probably a fair enough description of this exciting new collection by Frankie Laine. The flame that he kindles with his singing is bright enough and warm enough to give a handsome glow to anyone, and about the portability of the record there can be no doubt. Torch songs have always been a vivid part of popular music, and although the term itself may have fallen into disuse for a time, Frankie brings it back in no uncertain terms. The dramatic ballads that have a story to tell and something to say are not too often heard in these days of rock and roll so it is refreshing to hear them afresh, and in such enlivening performances. The dramatic element is a basic part of Frankie Laine's artistic equipment, and he is able to make it felt with the immediacy of a whiplash. None of the songs in this collection stir up the fury and frenzy of, say, *Jezebel*, but that would not be suitable in a predominantly rueful excursion, any-

way. Those he has chosen are some of the finest products of the thirties and forties, exploring the after thoughts of a shattered romance with unusual depth and perception. (*Body And Soul* would seem to deal with a continuing love affair, but even here there are undertones of deep, though lyric, melancholy.)

That Frankie Laine sings these songs with such conviction is not surprising to anyone who has followed his career since he first burst forth on the musical scene with *That's My Desire* and many other major successes. From *Mule Train* through the afore-mentioned *Jezebel* and the brilliant *High Noon*, along with a succession of stirring album collections, he has provided some of the most electric performances on records. And to prove that he is as versatile as he is gifted, he recently provided his fans with an unusually romantic, multi-lingual treat in the collection "Foreign Affair" with Michel Legrand and his orchestra. In this album, he is assisted by Frank Comstock, himself the star of a pair of rewarding collections ("A Young Man's Fancy" and "Patterns") and famous as one of the finest arrangers in the country.

What Frankie provides here is akin to his appearances in nightclubs and on television, the impression of a vibrant personality expressing itself through music. Informal without lapsing into lethargy, Frankie builds his songs with a sure sense of style and meaning, and molds each of them into a complete statement of mood. The torch song, once the exclusive province of the teary-voiced ladies of an earlier era, glows again as he examines some of the finest specimens of the genre. It is a moody form, but Frankie Laine sees to it that the torch gives off a few sparks as well, and the result is not only dramatic, but diverting.

From the original liner notes



YOU ARE MY LOVE

This unusually romantic and delightful collection spotlights Frankie Laine in a distinctly different mood from that encompassed in his most recent offerings, the two smoldering programs called "Rockin'" and "Torchin'" and his "Reunion in Rhythm" with the exciting young French conductor Michel Legrand. Here the master of the dramatic ballad turns his attention to sentiment, and delivers what might be called a tribute to his charming wife, the actress Nan Grey, whose cool beauty ornamented some well-remembered movies. With the orchestra conducted by Frank Comstock, Frankie offers some of his finest performances, instinct with affection and understanding.

Although he is most famous for his vivid narratives and compelling torch songs, the singer invariably includes a song or two in his programs that echo the sentiments expressed here, and, since his talents are so varied and wide-ranging they are always received with plea-

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sure by his audiences. And in that mood he has constructed this program. Some of the numbers included are smoothly suave ballads, some are lightly bouncing songs, such as *Second Honeymoon* and *My Kind Of Woman* and all of them are concerned with the pleasures of married life and shared experiences.

Frankie Laine's career, initially a discouraging series of ups and downs, has in recent years been one successful engagement after another, whether on records, television or in theatres. His popularity is world-wide including such diverse locations Malta, Johannesburg and Cairo along with more expectable areas, and his appearance in a nightclub is a sure sign that the velvet ropes will be up to hold back the crowds. On television, his programs have been friendly, unpretentious offerings that were thoroughly entertaining and rewarding and his recordings have embraced a sizeable number of gold-record successes. Here, with sympathetic arrangements and the expert conducting of Frank Comstock, he again demonstrates his uncanny ability to build a mood within the relatively short space of a single song, and to sustain

that mood throughout the number, and indeed through a whole program. The mellowness of *The Touch Of Your Lips*, for example, conveys the same essential feeling as the lighter and livelier *Side By Side*, and the atmosphere continues through an interestingly fresh approach to the old standard, *Because*.

So here is Frankie Laine in a romantic mood, demonstrating once again his great versatility and winning personality. As magnetic as ever, he builds these dozen fine songs into a touching program of honest sentiment, and proves anew that he is one of the finest singers of the present day.

From the original liner notes

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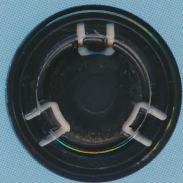
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